

To Miss Hemic Phelan of St. Louis.

FAUST

Morceau de Concert.

Meholdt.



SAINT LOUIS
Kunkel Brothers

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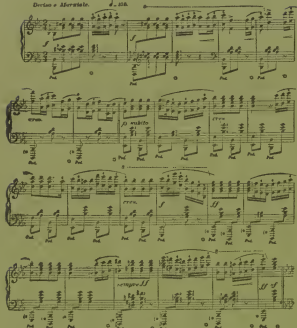
GERMANS' TRIUMPHAL MARCH

These short pieces can be played on either hand.

Jacob Kunkel.

March - Moderato.

♩ = 128



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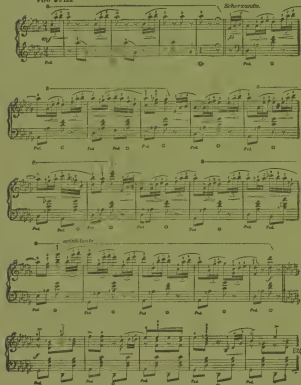
HEATHER BELLS POLKA

(New Revised Edition)

Jacob Kunkel.

Polka ♩ = 128

Scherzando.



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Brilliant Piano Solos.

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HEATHER BELLS—Polka..... Jacob Kunkel, 75

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An unusually effective fantasia on this favorite melody of Foster's. No happier piece for private or public performance; every variation is a gem.

OLD FOLKS AT HOME.

Paraphrase of Concerto

Charles Kunkel.

To be more - original and probably reaction of the piece as indicated in imagination.

Moderato ♩ = 128

Fin.



Theme



First Variation



Var. II.



Var. III. and Final.



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OPERATIC *Fantaisies.* **BY M. WHITE**

1. NORMA	10
2. IL TROVATORE	10
3. BOHEMIAN GIRL	10
4. LA GRANDE DUCHESSE	7 ⁺
5. FRA DIAVOLO	10
6. MARTHA	10
7. FAUST	10
8. CBERON	10
9.	
10.	
11.	
12.	
13.	
14.	
15.	

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— SAINT LOUIS —

Published by **Kunkel Brothers**

Mammoth Music House.

FAST.

Morceau de Concert.

To insure a refined and scholarly rendition of the piece, the artistic use of the pedal as indicated is imperative.

Tempo di Marcia. ♩ = 120.

Claude McInotte,

Tempo di Marcia. Op. 20.

mf

ff

Grandioso

Musical score for piano, consisting of five systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f* and *p*. Pedal markings *Ped.* are present throughout. The word *dolce* is written above the fourth system. The page number 108-113 is at the bottom.

This page of musical notation is for a piano piece, likely from a 19th-century manuscript. It consists of five systems of staves, each with a treble and bass clef. The key signature is three flats (B-flat, E-flat, A-flat). The notation includes various musical symbols such as notes, rests, and dynamic markings like 'ff' and 'f'. Pedal markings ('Ped.') are present throughout the score, indicating where the sustain pedal should be used. The piece features complex rhythmic patterns and a variety of articulations.

Andante, armonioso, $\bullet = 120.$ 4

Andante, armonioso. - 120.

A musical score for a piece titled "Andante, armonioso. - 120." The score is written for piano (p) and features a melody in the right hand and a harmonic accompaniment in the left hand. The key signature is one flat (B-flat major or D minor) and the time signature is 2/4. The tempo is marked "Andante" and the dynamics are "armonioso" and "120." The score consists of five measures. The first measure has a piano (p) marking. The second measure has a piano (p) marking. The third measure has a piano (p) marking. The fourth measure has a piano (p) marking. The fifth measure has a piano (p) marking. The score is written on a grand staff with a treble and bass clef. The melody in the right hand is composed of eighth and quarter notes. The accompaniment in the left hand is composed of eighth and quarter notes. The score is written in a clear, legible font. The tempo marking "Andante" is written in a cursive script. The dynamics "armonioso" and "120." are written in a bold, sans-serif font. The piano (p) marking is written in a bold, sans-serif font. The score is written on a white background with black ink. The notes and rests are clearly visible. The staff lines are clearly visible. The key signature and time signature are clearly visible. The tempo marking is clearly visible. The dynamics are clearly visible. The piano (p) marking is clearly visible. The score is written in a clear, legible font. The tempo marking "Andante" is written in a cursive script. The dynamics "armonioso" and "120." are written in a bold, sans-serif font. The piano (p) marking is written in a bold, sans-serif font. The score is written on a white background with black ink. The notes and rests are clearly visible. The staff lines are clearly visible. The key signature and time signature are clearly visible. The tempo marking is clearly visible. The dynamics are clearly visible. The piano (p) marking is clearly visible.[illegible]

This musical score is for the second act of the operetta 'The Merry Widow'. It is a piano arrangement for a single piano, featuring a treble and bass staff. The key signature is one flat (B-flat major or D minor), and the time signature is 2/4. The score includes various musical notations such as notes, rests, and dynamic markings like *f* (forte) and *cras*. The tempo is indicated as 'Prest.' (Presto). The score is divided into measures, with some measures containing multiple notes and rests. The overall style is characteristic of early 20th-century musical notation.

marcato il melodia.

LAUT. H.

Pedal. 8va. 75va. 8va. 8va.

♩ = 60.

Andante.

FP *FP*

P

Pedal.

Armonioso.

P

Pedal.

Armonioso.

p *L. H.* *L. H.* *L. H.* *rit.*

Pedal.

108=13

dim: *rit:* *Brilliant.* *Cadenza.* *8va* *8va* *8va*

Pedal.

Pedal.

dim: *f*

Pedal.

Tempo di Waltz. ♩. = 80. *ff* *ff* *ff*

Pedal.

Valse.

mf

Sua

Pedal.

Sua

Pedal.

Pedal.

Pedal.

1. mo. 2. do.

Sua *Sua*

p

Pedal.

f

dolce.

Sostenuto il Basso.

Sua

Sua.....

Sostenuto

Sua.....

il Basso.

Sua.....

Sua.....

8va

8va

f

Ped.

Ped.

Ped.

Ped.

108=13

First system of musical notation. The treble clef staff features a melody with slurs and accents, marked *mf*. The bass clef staff provides a harmonic accompaniment with chords. A *Pedal.* line is shown below the bass staff. A *Sva* marking is present above the treble staff.

Second system of musical notation. The treble clef staff continues the melody, marked *Sva*. The bass clef staff continues the accompaniment. A *Pedal.* line is shown below the bass staff.

Third system of musical notation. The treble clef staff features a more active melody with slurs. The bass clef staff continues the accompaniment. A *Pedal.* line is shown below the bass staff.

Fourth system of musical notation. The treble clef staff features a complex melody with slurs and accents, marked *Sva*. The bass clef staff continues the accompaniment. A *Pedal.* line is shown below the bass staff.

Brilliant.

First system of musical notation. Treble and bass staves. Treble staff has a melodic line with a slur and a fermata, marked *sva*. Bass staff has a rhythmic accompaniment. Dynamics include *ff* and *molto cresc.*. A *Pedal.* line is shown below the bass staff.

Second system of musical notation. Treble and bass staves. Treble staff has a melodic line with a slur and a fermata, marked *sva*. Bass staff has a rhythmic accompaniment. Dynamics include *ff* and *molto cresc.*. A *Pedal.* line is shown below the bass staff.

Third system of musical notation. Treble and bass staves. Treble staff has a melodic line with a slur and a fermata, marked *sva*. Bass staff has a rhythmic accompaniment. Dynamics include *ff* and *martellato*. A *Pedal.* line is shown below the bass staff.

Fourth system of musical notation. Treble and bass staves. Treble staff has a melodic line with a slur and a fermata, marked *sva*. Bass staff has a rhythmic accompaniment. Dynamics include *ff* and *ff Fine.*. A *Pedal.* line is shown below the bass staff.

CORONADO

Grand Valse de Concert

Moderato $\text{♩} = 108$

L. B. Ewen

Br.

Violin First Theme.

Second Theme.

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SPARKS

J. W. Boone

Viva $\text{♩} = 112$ First Theme.

Galop de Concert

Second Theme.

Third Theme.

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NEARER, MY GOD, TO THREE—Grand Paraphrase
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The finest galop written in modern times. Full of life and dash, and brilliant effects. Magnificent exhibition piece. This galop is also published as a duet that is very fascinating,

Nearer my God to Thee.

Introduction.
Moderato $\text{♩} = 138$

Jullia Rive-King

Theme, Religioso $\text{♩} = 72$.

Var. I. Moderato $\text{♩} = 111$.

Var. II. Allegretto $\text{♩} = 111$.

Var. III. Andantino $\text{♩} = 111$.

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ALPINE STORM

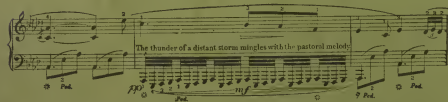
A SUMMER IDYL.

This composition may be called a tone picture of pastoral summer life. All is peace in the Alpine valley where the young shepherd tends his sheep. For the time being, however, he has left the responsibility of the care of his flock to his faithful and well-trained dogs, for his mind is now upon the lamb of another flock, Lisette, whose mother's cottage he can see in the distance. He thinks that even now he spies her in the meadow caressing her pet lamb, and he takes up his pipe in the hope that some faint echo of her favorite love song may reach her ears and tell her that Jacques is thinking of her. While he is playing this melody, the distant thunder of an approaching summer shower is heard, but, too much absorbed in his music or the thoughts of her who is his inspiration, he bears it not and continues to play. A louder rumble, however, recalls him to the present realities of life and the necessities of his flock's charge, and changing his tune, he gives his dogs the signal to drive the flock under shelter. Hardly is this done when the rain begins to fall and from rock to rock, the trees twist their arms as if in agony and bend before the Storm King as if asking mercy at his hands. Their prayer is heard. The Storm King departs, the sun breaks through the clouds; a million rain-drops sparkle like diamonds on each tree; the birds twitter to their mates in the branches; the young shepherd signals his flock to return to the pasture and resumes his song to his love in the distance, while the faint and fainter rumble of the thunder tells that the storm is now disappearing in the farnes.

The young shepherd plays a love song upon his flute.

Moderato. ♩=144.

Charles Kunkel Op. 105.



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to his dogs to bring the flock under shelter.



The rain begins to fall.

Etc.



Here follows the Storm as described.

NOTE.—At a terrific thunder crash is to be heard. This is effected by striking with the palm of the left hand, in the lowest bass, *f* all the keys possible, after which the roll of the thunder continues as written. This crash, well executed, produces an immense effect.